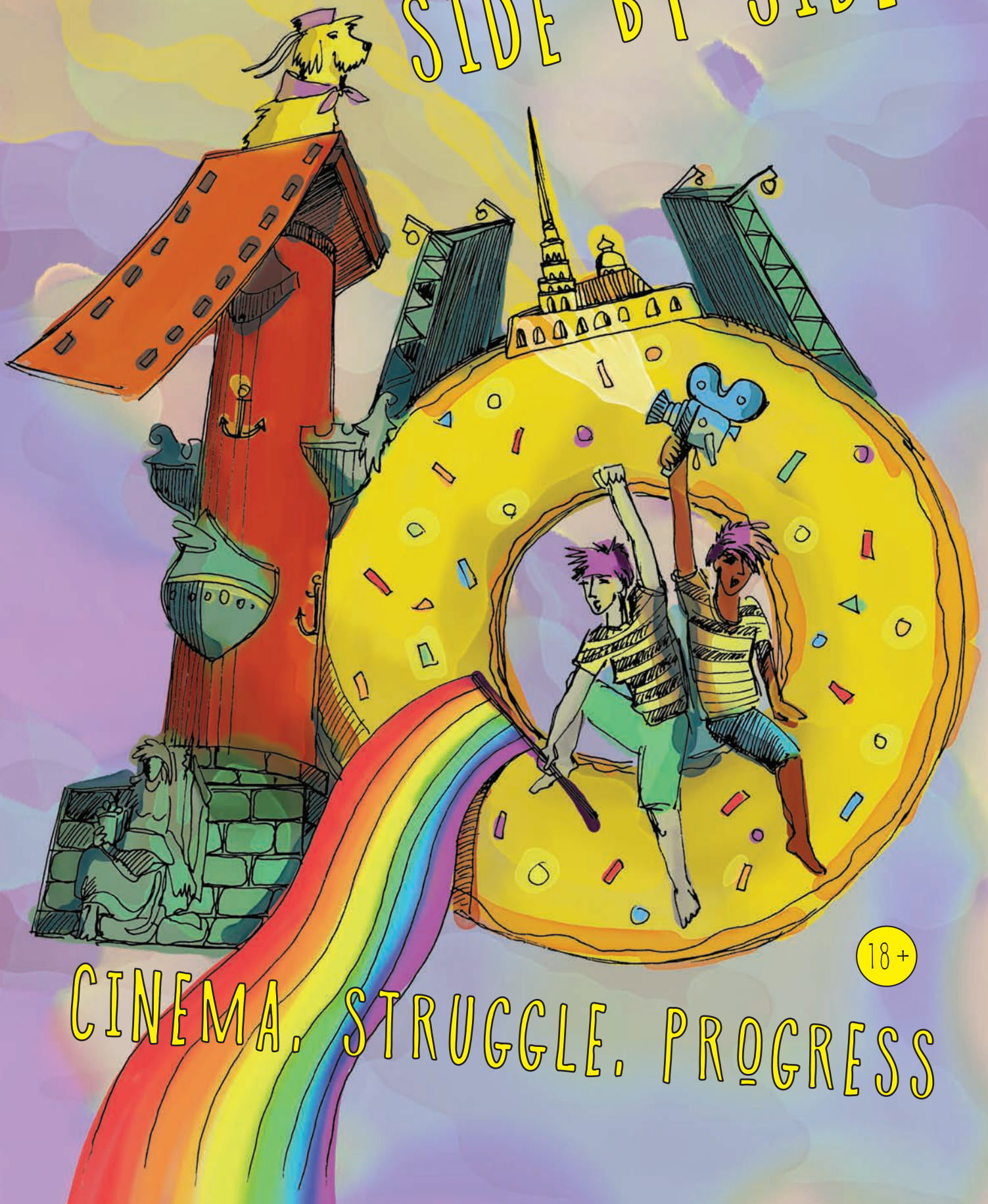


# 10 YEARS OF LBGT FILM FESTIVAL SIDE BY SIDE:



CINEMA. STRUGGLE. PROGRESS

18+



# 10 YEARS OF SIDE BY SIDE LBGT FILM FESTIVAL: CINEMA. STRUGGLE. PROGRESS

SIDE BY SIDE IS CELEBRATING ITS 10TH ANNIVERSARY AND FOR THIS LANDMARK OCCASION WE ARE PROUD TO PRESENT A BROCHURE DETAILING THE WORK WE HAVE ACCOMPLISHED OVER THIS SIGNIFICANT PERIOD OF TIME. SIDE BY SIDE HAS LIVED THROUGH AND EXPERIENCED MANY DIFFERENT EVENTS WHICH HAVE NOW BECOME NOT ONLY PART OF THE HISTORY OF THE LGBT MOVEMENT, BUT OF THE CULTURAL LANDSCAPE AND FILM FESTIVAL LIFE IN RUSSIA.

Pp. 4 -19.....SIDE BY SIDE: FILMS ABOUT LOVE IN A CLIMATE OF HATE  
Journalist and culturologist Artem Langenburg tells the turbulent and captivating life story of Side by Side over its ten years of existence with fine attention to detail.

Pp. 20-21.....POSTERS: 2008 – 2016  
Artwork of the main festival poster with changing themes and imagery year by year.

Pp. 22-23.....COMICS: SIDE BY SIDE GOES TO MOSCOW  
Berlin artist and Side by Side participant Elke R. Steiner depicts the opening of the first ever Moscow festival at the Fitol Cinema Club in 2012

Pp. 24-27 .....BEING A SIDE BY SIDE VOLUNTEER  
Volunteers, who are an integral part of the team and without whom Side by Side would not be able to organise such a high standard of event, share what it means for them to be part of the festival.

Pp. 28-36.....10 YEARS OF SIDE BY SIDE: BREAKING THE SILENCE  
In the concluding article film and cinema expert Masha Godovannaya analyses the conceptual and existential boundaries of an LGBT festival operating in Russia.

HAPPY READING!







# SIDE BY SIDE:

## FILMS ABOUT LOVE IN A CLIMATE OF HATE

By Artem Langenburg



Russia's only LGBT human rights film festival has existed for less than ten years. At times, however, it feels as though we have lived through whole epochs during that short period. We have tried to recall all the important things that happened at the festival over those years, from attacks by homophobes to the joy of opening new horizons of art and freedom.

### 2008

#### Beginnings. Media Furore, Sabotage and an Underground Festival

Ten years ago, the LGBT community in Russia was only taking shape. The heroic period of the first wave of gay activism at the end of perestroika and the early 1990s was past history. In 1993 Article 121 of the Criminal Code, which imposed imprisonment for "homosexual acts" between men, was repealed. In 1999, seven years after homosexuality was removed from the International Classification of Diseases, the Russian Ministry of Health officially ended its long and disgraceful history of subjecting gays and lesbians to psychiatric treatment.

A new wave of LGBT activists was only beginning to make itself felt. In 2006 the Russian LGBT network, the first human rights organisation, appeared. It was then that political



demonstrations by Moscow activists, held without the permission of the city authorities, united around the Gay Russia project. In 2006 and 2007 two dozen people tried to hold pride marches in the Russian capital. On both occasions, they were harshly detained by the police and attacked by aggressive homophobes.

The cultural life of Russian LGBT was also in an embryonic form. In 2003 the glossy magazine *Kvir* began to appear and at roughly the same time so did the Gay.ru and Lesbiru.com internet resources; the inter-regional project LaSky, aimed at treating AIDS among homosexual and bisexual men, the first of its kind, also then came into operation. Clubs and bars remained not only places for dancing and getting acquainted, but the only places where gays and lesbians could gather: in Petersburg these were Central Station, Cabaret and Sinners for men, and 3L and Caprice for women.

It was in such restricted circumstances in the summer of 2007 that the idea arose of holding a regular festival in Russia which would not only show films about gays, lesbians, bisexuals and transgender people, but in effect to create a cultural environment for the LGBT community. It took Manny de Guerre, Irina Sergeyeva and Ksenia Zemskaya – the organisers of the first Side by Side festival – almost 18 months to prepare the event.

The founder of the festival, Manny de Guerre, remembers that beginning:

“It was quite a depressing time. Homosexuality was still taboo, and talk about the subject aroused fear and incomprehension. Many did

not see the need to come out, considering that things were okay for them as they were. Yet more people suffered. This experience made a powerful impression on me. All people have the right to be what they are and openly express their identity without fear, and do so throughout their lives not just one night a week in a gay or lesbian bar. It became clear that the task was to change the surrounding social context. Art is an excellent means for achieving change and film, in this sense, is particularly powerful.”

The very idea of an LGBT festival caused an unprecedented stir. Several ultra-conservative cultural figures spoke out in the press against

Side by Side. The once popular actor Nikolai Burlyayev wrote an open letter to Valentina Matvienko, then governor of St Petersburg, appealing for her to ban the festival. He was joined by another actor Mikhail Porechenkov, who described the idea of such a festival as “immoral”. The film director Alexander

Sokurov, meanwhile, supported the forthcoming event: “Discrimination is a humanitarian crime”. Another famous supporter of Side by Side, who became a jury member at the first festival, was Svetlana Surganova, an icon of Russian lesbian rock music.

Throughout 2008 the venue for the future festival changed constantly. In January Dom Kino went back on initial agreements to hold the festival on the pretext of major repairs to its building (which, naturally, never took place). In September 2008, PIK cinema behaved in a similar fashion following pressure from the authorities: many tickets to Side by Side had already been sold by then. At the last moment, Sochi and The





Place clubs in St Petersburg agreed to hold the festival on their premises. The reaction by the authorities was instantaneous. After a visit from the fire inspectors of the Ministry for Extreme Situations both venues were closed for two weeks the very night before the festival was due to open.

Yet despite this campaign of sabotage the first Side by Side festival took place under the slogan "Open Your Eyes and Be Kinder". Driven underground, several feature films and documentaries were shown at secret locations, though this was far from the complete intended programme. Among them were "Hedwig and the Angry Inch" by John Cameron Mitchell who came to St Petersburg for the showing of his film, the Taiwanese film by Zero Chou about Lesbians "Spider Lilies", and the documentary essay by Dmitry Zirin "Another's Body" about Russian transgender people, which won the audience prize.

## 2009

### Legalisation, Praise and a Retrospective of Films from the Weimar Republic

The first Side by Side festival was a closed event, but, like a stone thrown into water, it caused ripples for long afterwards. Some of the films that were not shown were screened later at other festivals. The Israeli drama "The Bubble" by Eytan Fox, about the love between a Jew and an Arab, was shown in March 2009 at the human rights festival "Open Your Eyes".

Gulya Sultanova remembers the preparations for the second festival. (A volunteer in early 2008, she later joined the committee organising the festival.)

"After the authorities closed the festival in 2008 our tactic was to join forces with other city festivals and hold joint shows. This was a great

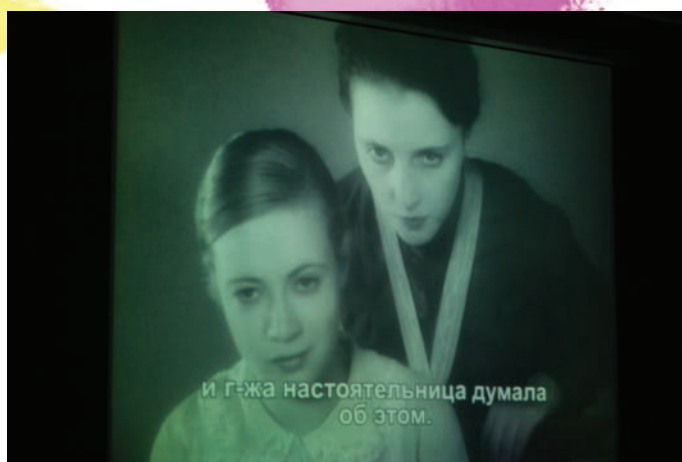




success and the second Side by Side proved to be a breakthrough. People came in large numbers to watch the films – it then it seemed to us that 80 people at a viewing was an amazing turnout – and the media wrote about the festival without any particular negativity.”

The support of the consulates of Germany, Great Britain, Sweden and Denmark helped ensure that the second Side by Side festival

could take place as an open, public event. The festival was supported, moreover, by many authoritative cultural and academic figures, the most important of whom was Igor Kon (1928-2011). A pioneer of Soviet gender sociology and research into sexuality and author of a classic book on the history of homosexual culture in Russia, *The Faces and Masks of Same-Sex Love*, Professor Kon was a jury member at the 2009 festival.



That year there were no attacks on Side by Side, either by the authorities or homophobic activists, apart from an incident at the Bukvoyed book shop. Just before the launch of Igor Kon's book, *The Boy is Father to the Man*, a group of radical nationalists burst into the hall, accompanied by a film crew from NTV. (The predilection of that national TV channel for staged provocations would find expression more than once in years to come.)

An event that today is viewed as a legitimate part of Petersburg's cultural landscape was felt in autumn 2009 to be a triumph and an achievement. In total more than 2,000 people came to watch the films and according to the

questionnaires handed out at each show almost one fifth of the audience did not identify as LGBT.

At the second festival the competition included a selection of short films, six documentaries, and four feature films (among them Stephen Frears' *"My Beautiful Laundrette"*, and the Israeli Dan Wolman's film *"Tied Hands"* about the relations between a gay man dying of AIDS and his mother).

The main event of the 2009 festival, however, was the retrospective *Cinema of the Weimar Republic*. Three films made during the chaotic, free and impoverished period of German history between the Versailles Treaty and the nightmare



of the Third Reich were shown: Richard Oswald's "Different from the Others" (1919), considered the first film about homosexuality and Carl Theodore Dreyer's intimate drama "Michael" (1924); and "Girls in Uniform" (1931) by Leontine Sagan, the first frank film about lesbian love in the history of the cinema.

## 2010

### The Birth of the Bobik Prize; Touring the Country; World Recognition

In 2010 the Side by Side Festival set up its own prize, named Bobik after the funny, clever, brave and determined dachshund, Banger (Benya). Today there is a Bobik for each film genre shown at the festival.

In February that year the festival itself was awarded the Teddy Prize by the Berlin Film Festival for its contribution to the development of the LGBT movement. In 2009, 2010 and again in 2015 Manny de Guerre, Gulya Sultanova and

the art curator and director Masha Godovannaya (an active participant of the Side by Side festival) were invited as jury members of the Teddy Prize.

The Teddy award marked the beginning of wide international support for the only regular LGBT cinema event in Russia. During the year in which the third Side by Side Festival was in preparation words of solidarity were voiced by the veteran US film-maker Gus van Sant, the outstanding independent film directors Mike Leigh and Aki Kaurismaki, the superstar of Spanish film Pedro Almodóvar, the veteran of British social realism Ken Loach and his compatriots, the actors Stephen Fry and Ian McKellen. The most inspiring words, probably, were those of Sir Ian McKellen: "I am full of admiration for your energetic confrontation of reactionary forces and prejudice. Only direct resistance can change the world for the better."

In 2010 the organisers of Side by Side carried out a long-nurtured plan to take the festival to other parts of Russia. From the very beginning it was understood that such a tour by an LGBT festival might be opposed by the local authorities and home-grown homophobes.

"The level of homophobia in Russian society







is already skyrocketing,” Manny de Guerre told journalists before the festival began its tour. “So, it is very important to go to the regions and create a space for the preventative treatment of intolerance and hostility towards sexual and gender minorities. That is our mission.” Visits to two Siberian cities in April proved very different. In Novosibirsk the festival was supported by the authorities (the first and, so far, only occasion when this has happened!) and the film shows went according to plan: over four days they drew more than 900 people. There were also discussions about parenthood by lesbians and gays and about coming out. In Kemerovo the festival was due to take place in two cinemas. At the last moment the city authorities banned Side by Side and it was held as an underground event.

The third Side by Side Festival opened in St Petersburg on 15 October at the Warsaw Express cinema and was sold out. The competition was divided into four categories: feature; documentary; short films; and, for the first time, animated film. At the opening was shown the first film by Quebec wunderkind Xavier Dolan, “I Killed My Mother”. Among the films shown on other days were “Prayers for Bobby” with Sigourney Weaver, a heart wrenching drama based on a true story. There was also a special programme, Love behind the Iron Curtain.

This included “Coming Out”, the one and only film made about gays in East Germany; the masterpiece “Another Way”, by the Hungarian Karoly Makk, which was shockingly frank for the early 1980s; and the gay romance “Westler”, shot on the other side of the Berlin Wall in East Germany.

Apart from showing films there were also intense discussions at the festival about parenthood in same-sex partnerships and transgender issues. A new parenthood movement arose out of the discussions about the attitude towards LGBT children of their parents and relatives. The mothers who took part in this discussion continued their activism in the Parents’ Club project.

An exhibition of posters from LGBT film festivals around the world – from Frameline and the Melbourne Queer Film Festival to Queer Nazariya in India – was another vivid event at the 2010 festival.



# 2011

## The Beginning of State Homophobia, Hate and Fear in Arkhangelsk, Semi-Underground in Tomsk, Marc Almond

2011 was the last year of ephemeral stability, at the end of which began a wave of mass civil protests.

The organisers of Side by Side felt the full impact of the public climate of intolerance and the powerful influence of the Russian Orthodox Church when they travelled to Arkhangelsk in early July, where they had been invited by the local Rakurs LGBT organisation to show films and Lida Mikhailova's photo exhibition "Coming Out of The Closet".

As soon as the festival was announced there was an outburst of homophobic hysteria in the media. The owners of three of the venues

with which organisers had earlier reached and signed agreements revoked the contracts for fear of punitive measures by the authorities. In turn, Orthodox organisations, supported by Tikhon, the Metropolitan of Arkhangelsk and Kholmogorsk, put pressure on the city administration. Most of the media in the city were also in sympathy with these organisations: "We shall not let them besmirch the Day of Saints Peter and Fevrony! Arkhangelsk will not let these European perverts hold a gay-lesbian festival here," was the headline in one newspaper. As a result, the films were shown, as in Kemerovo the year before, at highly secret locations.

2011 marked the beginning of an openly-declared homophobic campaign against the LGBT community. In November the Legislative Assembly in Petersburg adopted in the first reading its infamous law banning "the propaganda of non-traditional relations". This discriminatory law was nothing new, in fact. In 2006 local legislators in Ryazan and (just before the Petersburg law) in the Arkhangelsk Region adopted the same laws with hardly any reaction from the media.





This open attack by homophobes led to increasing political activity by the LGBT community. The adoption of the humiliating Petersburg law was met by numerous pickets outside the legislative assembly and a silent flash mob on Palace Square in November.

Such a turn of events was quite hard to predict at the beginning of the year. Many thought that no one could reverse the civilized if slow progress being made in Russia. In February, for instance, Side by Side again visited Siberia and showed the East German film "Coming Out". This time film shows in Novosibirsk and Kemerovo took place almost without incident. In April and in May, as part of the Week Against Homophobia, the festival again made successful visits to the same two cities with sold-out showings.

In Tomsk, another Siberian city, things turned out quite differently. As elsewhere both the agreed venues for the film-shows and discussions went back on their agreement a few hours before the festival was due to begin. The organisers had no doubt that the Tomsk city administration put pressure on those running the venues. The authorities referred to the supposedly numerous phone calls and appeals from the city's inhabitants who were scared that the films and festival posters "might be seen by children

and teenagers". As a result, the Side by Side team opened the show in a park next to one of the venues and a spontaneous exhibition of posters from LGBT film festivals was also held there. The creators of the documentary film, "Hello, My Name is Lesbian", Iben Haahr Andersen and Minna Gross, who had also come to Tomsk were shocked by the last-minute refusal to show the films and impressed by the steadfast response of the festival's organisers and volunteers. The first Side by Side festival in Tomsk was held at the Tomsk Hotel in semi-conspiratorial conditions, but all the events were covered by TV2, the independent local TV channel. Subsequently, Side by Side worked steadily in Tomsk until 2015 and the authorities did not hinder the showing of our films.

The fourth Side by Side Festival opened at the Mirage cinema in Petersburg on 21 October 2011. Under the slogan "We Have a History" a common theme running through the film shows and discussions was the history of the LGBT movement in Russia and the world. Most documentary films entered for the competition were dedicated to this theme: the Israeli "Gay Days" was one, another was the Latvian "homo@lv" which showed that certain countries formerly part of the USSR had not advanced much





further than Russia in overcoming homophobia. A showing of two films by Barbara Hammer, a founder of queer and experimental cinema, was an event in itself.

A visit to the festival by Zanele Muholi, a queer artist and visual activist from South Africa, also supported the theme of preserving the history of the LGBT community. She showed a photo exhibition of her works, "Indawo Yami" (My Place) at the space Taiga. Her film "Difficult Love" was also shown, an autobiographical essay on the role of art in conquering racism and homophobia.

Probably, the most striking event of the fourth Side by Side Festival was the visit by the king of decadent pop avant-garde, Marc Almond. The openly gay British singer and musician, a defender of all the oppressed, came as a friend of the festival and showed his favourite film, "Victim." The film, Basil Dearden's 1961 crime drama about the blackmailing of homosexuals who were living "in the closet" played an important role in the discussions in the United Kingdom, half a century ago, about repealing the laws against homosexual acts between men.

The co-owner of the Provglyad film distribution company Tatyana Dolzhenko-Labok, who was then PR manager for the festival remembers the fourth Side by Side as a succession of happy moments:

"The best of all, perhaps, was the day Marc Almond arrived. Meeting him at the airport, the broadcast on the radio station Echo Moskv, and the event itself when we had to constantly restrain the enthusiasm of the photographers and journalists. That marked a certain turning point, and I felt proud and involved".

## 2012

### The Festival Opening in Moscow; the LGBT International

The changed political atmosphere made the festival's regional tours more unpredictable.





Special events held in Tomsk and Kemerovo in February passed without incident. During a second event in Kemerovo that year, however, at a screening of Muholi's film "Difficult Love" nationalists burst into the venue and threatened the audience. The full-scale festival attempted to be held in the city in June was unable to take place. The Kemerovo authorities decided that it was an "undesirable" event, while the law enforcement agencies refused to defend viewers from the far-right extremists who openly threatened the organisers, the audience and the venues.

In April the Side by Side festival was also held in Moscow for the first time, with the support of foreign embassies and the Sakharov Centre. A shortened programme of feature, documentary and short films was shown in the Russian capital.

The fifth Side by Side Festival was held in St Petersburg from 25 October - 3 November. This time the common theme was geographical and ethnic diversity. There was a showing of the vivid Chilean drama, "Young and Wild", about a bisexual girl in the senior classes at school

and its director, Mariali Rivas, attended the opening of the festival. A documentary about the appalling position of LGBT persons in Uganda ("Call me Kuchu") was followed at the festival by a meeting with Stosh Jovin, a lesbian Ugandan activist. "Our Story: The Beijing Queer Film Festival's 10 Years of 'Guerrilla Warfare'" by the director Yang Yang was yet another tale of the incredibly difficult work of activists in an authoritarian regime operating under conditions of censorship.

The premiere of a collection of six short Russian films in the short programme "Beginnings" marked a separate event, both for the festival and local filmmaking, which has a very meagre output of work relating to LGBT.



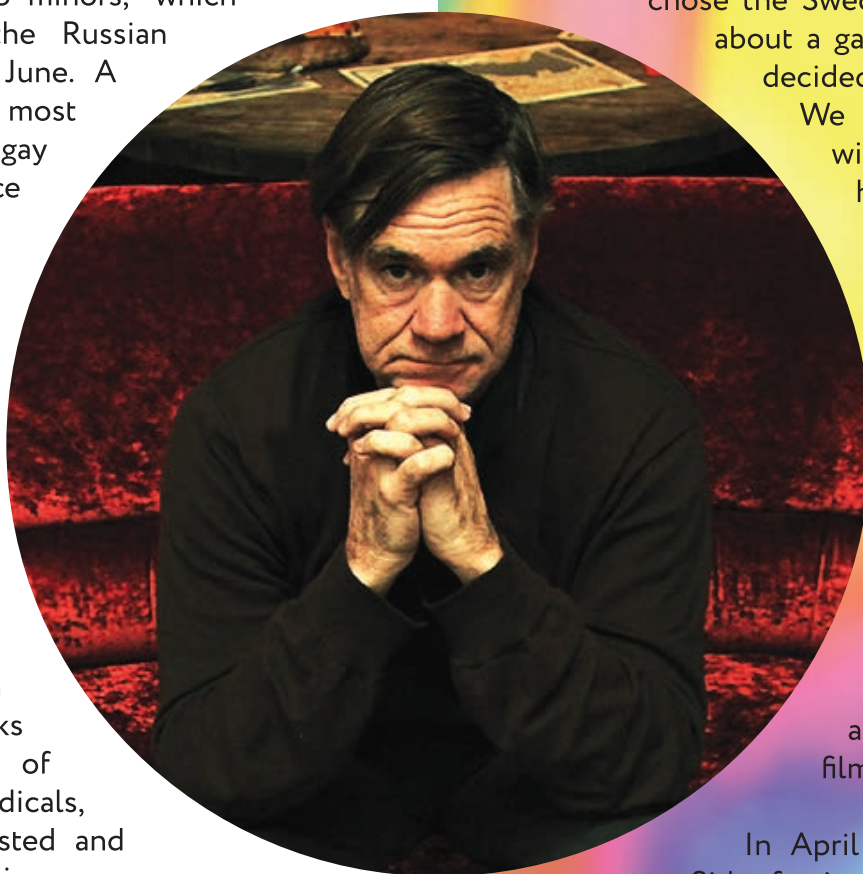


# 2013

## Showings in Perm and Moscow; The Peak of Homophobic Attacks; A Celebration with Gus Van Sant

Among the many dubious and outrageous laws passed by the Russian parliament in 2013, was the banning of the “propaganda of non-traditional sexual relations to minors,” which was signed by the Russian President on 30 June. A day earlier the most bloody and heroic gay parade took place on the Marsovoye Pole (Field of Mars) park in Petersburg. It was a protest against homophobia elevated to the level of State policy and LGBT activists taking part were attacked with stones and fireworks by a large crowd of right-wing radicals, before being arrested and taken to police stations.

The Side by Side Festival also took part in the resistance to the advancing tide of bigotry. In May, during checks on numerous NGOs, the Petersburg Prosecutor's Office accused the festival of having violated the recently adopted “law on Foreign Agents”. After several court cases justice triumphed and on 4 October the Petersburg City Court found the film festival not guilty and overturned two previous court rulings.



Meanwhile, the festival team continued to work with redoubled energy. In February there was a film showing and round-table discussion in Tomsk about the issues raised by the new law on the “propaganda of homosexual relations”. In early March Side by Side reached the Urals when a film showing and round table discussion about the subject of same-sex families was held in Perm.

Natalya Kim, coordinator of the festival in Perm, recalls:

“Together with the activist Julia Babintseva and the local LGBT group Rainbow World, I organised the film showing in Perm. We chose the Swedish film ‘Patrik 1.5’ about a gay couple who have decided to adopt a child. We expected problems with the venue or from homophobes, but no one disturbed us. All the seats were sold and there was a passionate discussion. I had not expected that so many people would come! To this day, Rainbow World continues to work with Side by Side and organises regular film shows.”

In April 2013 the Side by Side festival in Moscow took place for a second time.

The sixth Side by Side festival was held in Petersburg in the last two weeks of November. It probably received the widest coverage in all conceivable media. Regrettably, this fame was linked not so much to the showing of films as to the unprecedented homophobic attack led by Vitaly Milonov, then a deputy with the city's Legislative Assembly and author of the local law about “the propaganda of non-traditional relations.”



This time the extremists used a new tactic. On the day of the opening, immediately before the showing of the Dutch film "Matterhorn", those invited to the festival were urgently evacuated from the Warsaw Express cinema after an anonymous phone call about a bomb supposedly planted in the building. Outside the cinema, meanwhile, homophobes of all kinds had gathered.

The same tactic was played four more times during the festival and certain venues were forced to refuse to cooperate with Side by Side. The apotheosis of this madness came during the showing of Abdellatif Kechiche's "Blue is the Warmest Colour (the Life of Adele)". The

same Milonov (today a deputy of the State Duma) appeared outside Jam Hall cinema and introduced the TV cameras to two "minors" who had been sold tickets, supposedly, without proving their age. This ploy did not pay off. Instead, the audience were again driven from the cinema by the telephone terrorists.

Despite all these distractions the sixth festival proved one of richest so far. The jury members had a hard job to pick winners from among equally deserving films. Kechiche's "Life of Adele" was named the best feature film and Marta Cunningham's "Valentine Road", a film linking shootings in US secondary schools with the persecution of gay and transgender teenagers,





won the award for the best documentary. Both winners faced strong competition: among the feature films were Xavier Dolan's claustrophobic psychotriller "Tom on the Farm", the anti-clerical Polish film, "In the Name of" directed by Malgosia Szumowska, and Ira Sachs' "Keep the Lights On", a brilliant melodrama about two unlucky lovers.

The finale of the most nerve-wracking and unpredictable festival was a showing of "Milk", Gus Van Sant's iconic film about the openly gay politician. Van Sant, who has been asserting the freedom and right to self-determination of each human being for over thirty years in his films, himself attended the showing and the post-festival celebration.

## 2014

### The Appearance of a Press Jury; Discussions on Emigration and Prostitution

2014 will probably be seen in retrospect as a major turning point in history. By its foreign policy activities, the Russian government not only drew international sanctions, leading to an economic crisis within the country: it also gave rise to fierce discussions inside Russia, while existing contradictions were further exacerbated. Many, including LGBT activists, hurriedly emigrated while others remained in Russia, either ceasing to be active or continuing the fight under yet harsher conditions.

Side by Side could not help being affected by these changes. From 2014 to 2016 Maria Balganova coordinated the festival's team of volunteers and its work with social media (today she lives in Germany):

"Before the homophobic law no one gave much thought to LGBT people and the majority were indifferent. After the law was passed it was as though people had become hypnotised and infected with hatred. On the other hand, such events raised the solidarity of the LGBT community and prompted greater civil activity."

An innovation at the seventh festival was the





introduction of a panel of journalists. This modest Petersburg equivalent of the FIPRESCI awards was made up of three journalists and from that year onwards they began judging the documentary entries and rewarding their favourites.

The lack of serious acts of provocation made it possible to concentrate on the 30 films shown at the festival. They cannot all be named here, but we can't help recalling the touching Brazilian film of discovery "The Way He Looks"; the Swiss film "The Circle" which cleverly mixes documentary and narrative, the biopic documentary "Regarding Susan Sontag" and the film "Matt Shepard is a Friend of Mine" about the vicious 1998 murder of a gay student in Wyoming, which was followed by a meeting with his heroic parents who came to the festival and took part in the Q & A after the screenings of the film in St Petersburg and Moscow.

Discussions about burning issues had become as important at Side by Side as the showing of films. Two discussions at the seventh festival remain particularly memorable: the subject of emigration and political asylum for LGBT persons, raised in the film "Alex and Ali" about a couple of Iranian and American gay men; and the discussion about prostitution that followed the showing of the heartrending film "Julia". The second film left a lasting impression on its viewers. Shot by J. Jackie Baier, a transgender director, it showed the slow decline of a drug-addicted transgender refugee from the former USSR – a gifted and generous person – who sold herself on the streets of Berlin.

The judges chose "Julia" as the festival's best full-length documentary, and the fierce Swedish film "Something Must Break", about the love between an androgyne and a bisexual, as the best feature film. The best short documentary was Russian film director Olga Privolnova's "Who are They?" Privolnova's film was part of the "A day in the Life", the first collection about the life of LGBT people made by Russian directors. The festival audience awarded its Bobik to the film about the young martyr Matt Shepard.

# 2015

## The Power of Cinema, Feminism, Eisenstein

The main theme of the Eighth Side by Side festival, which took place in November 2015 with the usual sell-out showings, was "The Power of Cinema". The festival opened with Peter Greenaway's "Eisenstein in Guanajuato." This piece of visionary hooliganism tells the story of the affair between the reformer of early Soviet cinema and his Mexican guide, transformed into one of Greenaway's typical psychedelic mysteries.

In the usual tradition Mr Milonov and his cronies also attempted to gain entrance to the festival. Eager for sensation, the press reported that the festival had been called off, although nothing of the kind took place. In the immediate aftermath Side by Side's press secretary Inna Gordiyan recalled:

"Milonov and his team arrived an hour before the opening and were rude to the festival guests, LGBT people, and even the riot police who had come to bring things under control. I've never heard such a torrent of meaningless abuse, but the law-enforcement agents escorted Milonov away. No one was injured."

The competitive entries at the eighth festival, in addition to the established feature, documentary and short film categories were further grouped by theme. "Voices from the Past" told of the crimes committed against homosexuals and other social groups by the Nazi and Stalinist regimes. "Becoming Self" asked how identity and sexual orientation were established in such varied films as "I am Michael" and "Gardenia Before the Last Curtain Falls": in "Michael" James Franco plays gay-rights champion Michael Glatze who publicly renounced his homosexuality; "Gardenia" is about drag queens in their senior years, gathering to put on their last performance. Finally, there was a section on "Wonder Women" which brought together two feminist films. "Wonder Women! The Untold Story of American Superheroines" is a documentary





study of gender stereotypes in comics and throughout pop culture; Catherine Corsini's "Summertime" is a nostalgic melodrama about an affair that changed the lives of a country girl and a feminist from Paris in the early 1970s.

Young people had joined the movement. Some became activists by taking part in the LGBT column during the 1st May parade or during the rainbow flash mobs, which took place each year according to an unpredictable pattern on the Day of Commemoration for Victims of Homophobia and Transphobia. Others began their activism through the Film Festival.

## 2016

### The Transgender Revolution; Intersex People; HIV and Isolation

By 2016 it was clear that "third wave" LGBT activism in Russia had not been fatally weakened by oppression and emigration.

The ninth Side by Side Festival opened on 17 November under the slogan "I Decide Who I Am". On that first day people carrying icons and young men with ultra-right views tried to prevent anyone entering the Sokos Hotel. The prompt intervention of the police and the festival's own security dispersed them and no one else tried to stop the viewing of Pan Nilan's "Angry Indian Goddesses". The opening film raises the painful issues of violence against women in India and their lack of rights against the background of the persistent caste system.



Individual competitive entries, as in the previous year, were shown in thematic sections. Most of the documentary films dealt with the main theme of the festival, "The Individual in History". There were three powerful biopics about: the bisexual hippy goddess Janis Joplin, who died at 27; the outstanding artist Robert Mapplethorpe, who died from AIDS in 1989; and the legendary US champion diver Greg Louganis, who is HIV-positive but leads a successful life and was in Petersburg to present the film about himself.

Certain films depicted the collective and individual struggle of transgender people for recognition and respect. "The Trans List", was made up of ten frank interviews with people from the community. "We've Been Around" offered a series of portraits of transgender activists. The Polish documentary film, "Call me Marianna", depicted the deeply tragic but endlessly hopeful life of a transgender woman.

As always, the ten-day festival passed in a flash and it was time to announce the winners. An elegiac sketch of a minor crisis in relations between a Lesbian couple, "Partners", won the best short-film award. As the best documentary, the judges chose "Who's Gonna Love Me Now?", an Israeli film about the struggle against the stigma of being HIV-positive and the hostility of close relations, in this case Orthodox Jews. The best feature film was "Arianna" by Italian director Carlo Lavagna, and the Bobik for this category was presented in person to Ondina Quadri who played the leading role in this meditative drama. The film raised the infrequently mentioned lives of intersex individuals.

An important theme at the ninth Side by Side festival was the need for an inclusive policy towards LGBT people who are disabled. Regretfully, it is an issue that is very rarely discussed within the community. Side by Side tried make its events accessible to all and included a film in the main programme "Margarita with a Straw", which tells the story of the feelings between two girls, one a musician and poet suffering since childhood from cerebral palsy, the other a blind Muslim woman. Following the film there was a discussion about inclusivity and ableism in the community with the participation of activists from Queer Peace, an organisation that unites LGBT people with

various health capabilities.

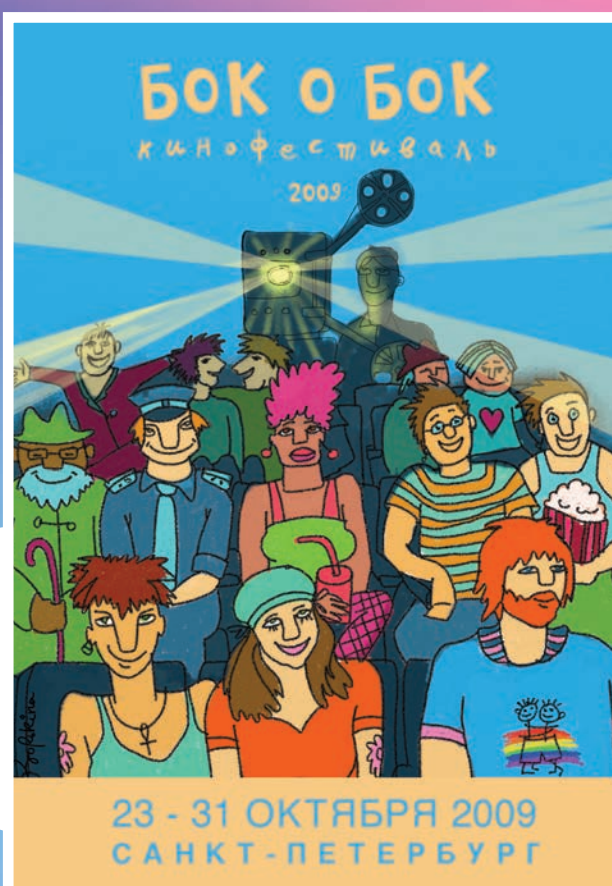
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Since the first Side by Side festival almost ten years have rushed past. During that period the LGBT community and the allied initiatives of Russia's feminists have gained a voice that cannot be silenced, no matter what efforts have been made by every kind of bigot and prophet of hatred. Ahead lies our jubilee, the 10th Side by Side festival, with its now customary programme of films, which we want to watch from beginning to end. Ahead lies a continuing expansion into other parts of Russia, numerous film showings and discussions in the period between festivals. And, of course, we face the difficult but rewarding work by the whole LGBT community: to win the freedoms that are ours by right, to liberate more and more people from prejudice and to create a friendly, fruitful and genuinely significant environment for all.





# SIDE BY SIDE POSTERS 2008 – 2016







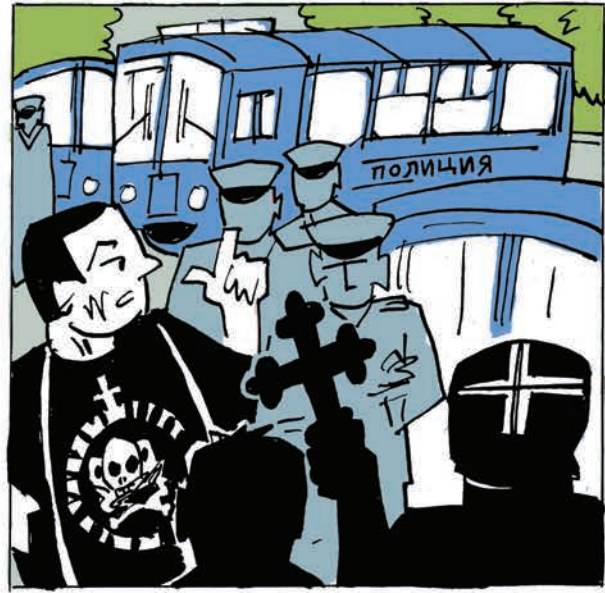


# SIDE BY SIDE GOES





# MOSCOW





# BEING A VOLUNTEER

## Vladimir Bogomirov

My life changed a great deal when I became a volunteer. At first, it was an unfamiliar activity and I felt a little awkward. I've always been rather afraid of crowds and I drew back into my shell. Soon, however, I was part of the team. For the first time in recent years I found myself in a friendly environment and no longer wanted to keep myself to myself. It was a wonderful feeling, not to be an outsider but part of something big and important. The festival helped me deal with problems in my own life. The realisation that I was not an outsider but could help others was a vivid experience and encouraged me to go further.



## Zoya Matisova

I became one of the team of volunteers after filling in a questionnaire following the showing of "Prayers for Bobby" at the Memorial society film hall. At the end of the film I was in tears, and so were others. Those around me were not as "scary" as I'd expected. I'm very glad that the first LGBT human rights project that I got involved in was Side by Side: it's an event that widens our horizons and destroys myths and stereotypes.



## Maria Zaleskaya

The most important lesson I have learned, thanks to my volunteer work at Side by Side, is to accept myself as an individual, as the person I really am. The festival has an atmosphere that cannot be compared to anything else. I have plunged into that atmosphere time and again, and will continue to do so.







## Anna Kray

The team who run the Side by Side festival are an amazing group of people. Despite all the obstacles that the State puts in our way, they create a fantastic atmosphere of equality, love and freedom. Being a part of the festival means speaking out and struggling in a most effective way, to my mind, by educating people, giving them a chance to look at things differently, and talk to each other about the values that are important to us and to the world.



## Artyom Stadnik

I consider that we must use our lives to create and do something worthwhile. That's why I want my work to contribute to the development of the LGBT community and of queer culture. In that way, I can help to create a society in which all people can live peacefully, without fear for themselves or in respect of those who are different from them.



## Vera ScoVita

For me, Side by Side today means more than film shows, gatherings and discussions. It means my friends, training with the rest of the group, seminars, common values and celebrations; it means taking part in protests, walks and open-air picnics. The festival offers a chance to develop my own potential. At first, I was a photographer. Now I translate films, trailers and articles. Side by Side is an opportunity to find support, increase my knowledge of human rights, improve my interpersonal skills, and to wise up on a variety of subjects.



# Julia Gataulina

Side by Side leaves many unforgettable impressions. For me the most powerful emotions are stirred by the meetings with guests of the festival from other countries. It's a unique opportunity to mix informally with experts on film, gender and sexuality. Nothing comes to an end with the last day of the festival! As a team member I'm happy that the year is filled with friendly meetings, training sessions and an unrivalled opportunity to work together inside the country and abroad.



# Julia Malygina

The experience I've gained as a volunteer is very valuable and important to me. It was with Side by Side that I began my conscious activities within the LGBT community. Today I run my own LGBT organisation. We are on close and friendly terms with the festival and help it with publicity, information and other services. For me the festival remains an example of how to work with a team of volunteers; it is an example of trust and responsibility.







# Anastasia Kappo-Klevska

I first found myself at the film festival in Petersburg in 2012. I saw the feature about Alan Turing and the animated film about the “corrective” rape of Lesbians in Africa. I was on my own and cried bitterly. That evening for the first time I realised that if we were not visible as a community, and if I was not visible as its member, nothing would change. When I left that year’s festival, I signed up as a volunteer, with all the rash confidence of a young college student that my translation skills would be indispensable. The pain and vulnerability I had experienced in the cinema provoked an irreversible reaction. When I got back to Moscow I blurted out to my mother that I preferred girls. From then onwards I found friends and love and began to travel. Ever since spring 2013 when Side by Side gave me a trial as a translator, the festival has become an enormous part of my life and identity. It’s hard to express in words how proud I am to be part of the team.



# Roman Polyakov

Gay pride. You can accept yourself and do something important for the LGBT community and still not feel proud that you belong to that community: fighting for one’s rights, opposing any social injustice and always and everywhere wanting to be himself. Thank you, Side by Side, for my gay pride!



# Sasha Novitskaya

Much has changed in my life since I started translating for the Side by Side festival. There have been losses, particularly regarding my links with Russia where I no longer live. My determination to support the LGBT community in Russia remains unchanged: I translate films, and am currently writing a dissertation about Russian-speaking LGBT immigrants in New York. That would not have been possible without my experience as a volunteer. The Side by Side team are wonderful, fearless people who can teach a great deal, and I am learning from them.



# 10 YEARS OF SIDE BY SIDE – BREAKING THE SILENCE



By Masha Godovannaya

## Introduction

**Acknowledgments:** Many thanks to Skadi Loist for the inspirational study of LGBT/Q-film festivals<sup>1</sup>, Net Schastnev for editorial changes, Manny de Guerre and Gulya Sultanova for an interesting conversation and the opportunity to express ones self.

I started working with the Side by Side LGBT Film Festival in 2011, when I was invited to be one of the jury members. At that time experimental cinema and contemporary art were the focus of my professional interests. I cannot say what particularly drew me to LGBT+Q cinema,<sup>2</sup> but I was among the first film specialists in Russia to realise how important it was to support the festival.

The invitation was a turning point for me. It broadened my view of cinema and introduced me to the images and narratives of people with whom I would grow closer as my own gender / queer identity found expression and was liberated. However, Side by Side had already become a place for me where important socio-cultural events, personal stories, audio-visual experiments, attempts at politicisation and the practice of resistance unfolded. There was also, of course, the development of a delicate and vulnerable community's sensibility, of involvement in a life and tradition which was denied. The festival became not only a place of struggle against the violence of those in authority, when conservative activists physically blocked the entrance to a film showing or disrupted it, but an arena where the human right

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1. See Skadi Loist, *Queer Film Culture: Performative aspects of LGBT/Q Film Festivals*, Hamburg, 2014. URL <http://ediss.sub.uni-hamburg.de/volltexte/2015/7333/>

2. I use the abbreviation LGBT+Q when referring to the community and LGBT for organisations that identify themselves in such a way. In the abbreviation LGBT+Q the plus sign is an attempt to include all identities apart from those denoted by the previous four letters and Q represents "queer", which is seen by many not so much as an identity as a new political action programme (the word "queer" being used as a verb).



to watch and the professional right to discuss films were asserted.

In the West<sup>3</sup> LGBT+Q festivals have long been part of the festival scene. In some cases, they have been integrated into major film festivals, for example, through the Teddy Award of the Berlin Film Festival, the Queer Lion at Venice and Sunny Bunny at Molodost, Kiev; elsewhere they have maintained their autonomy, like the Frameline festival in San Francisco and Outfest in Los Angeles, or have created new queer spaces like the Beijing Queer Film festival, TranScreen in Amsterdam or “Hotter than July!” in Detroit.

LGBT+Q film festivals have been criticised – and at times this is self-criticism – for pink-washing, conformism, consumerism and expanding rainbow capitalism; they have been accused of a homosexual normativity, and the replication of “corrective” binarism and systems of oppression.

For the last ten years Side by Side has been a part of this network, following the trends at the world’s LGBT+Q festivals and attempting to develop a festival policy in Russia, a country where it exists contrary to the wishes of the authorities, the cautious attitude of society (and the LGBT+Q community itself), the opposition of the ultra-right radicals, the hostility of the cinema establishment and the disregard of festival selectors.

As a festival it suffers from the lack of a steady partner among cinemas, but it is gradually taking over alternative venues and denoting them as “cinema space”. It is a festival that constantly fights for an audience, attempting to free the Russian LGBT+Q community from the tight grasp of fear and self-negation and to help people who are not LGBT+Q to re-examine their views of gender, sexuality and social roles. It is a festival which has tried to become a visible part of the cultural landscape of St Petersburg and Russia, overcoming the silence of the media. It is a festival that has withstood the attacks of official institutions, religious fanatics and the

radical right, often without the support of others. In all these respects Side by Side has repeated the fate of numerous NGOs in Russia as they try to survive in a climate of constant political pressure.

The Side by Side film festival constantly works, with other LGBT+Q organisations, to shape a non-binary society of gender diversity, developing a strategy for support, recognition, mobilisation and emancipation, not only through activism but also through culture, through the cinema. It is a festival that reminds us that we have a history, a tradition and a culture, and that we ourselves are that history, we are a part of that tradition and the producers of that culture.

This text is the result of a conversation in which Manny de Guerre and Gulya Sultanova shared their 10-year experience of developing the festival.

## Political Territory

Film festivals have always been political territory. From the very first festival in Venice, established on the orders of Mussolini in 1932, film festivals have become an arena not merely for displaying the achievements of cinematic art, but also the national interests of the host country: social groups have found expression and scenarios have been enacted there, while status, identity and prestige have been asserted and confirmed. A film festival creates the space where films receive a status and become part of history.

LGBT+Q festivals offer platforms where queer cinema is given shape and definition.<sup>4</sup> Yet they are more than that: they provide a counter-public sphere which legitimises and inscribes in a culture the existence of people whom society strives to marginalise, subjecting them to medical treatment or criminal prosecution. LGBT+Q festivals make the processes of exclusion visible

3. The concept of «West» (like the division into «Global North» and «Global South») should undergo revision and reconceptualisation, but alas, the space of this article does not allow me to do this. Therefore I will allow myself this generalisation.

4. Queer cinema is also present at traditional film festivals where established directors have used such themes and approaches to draw in LGBT audiences, a phenomenon termed “queer-baiting.”



and, at the same time, offer strategies and tactics for insisting on one's presence.

Side by Side is just such a festival, where the language of film is the main means of expression and where precedents for discussion and dialogue are established. What, the festival asks, is cinema and queer cinema today? What are the issues for directors who are trying to create works that reflect our complex reality, in which the political, social, cultural, sexual and gender aspect of our lives are tightly entwined?

It is important to note that the organisers of Side by Side never proclaimed themselves to be an organisation pursuing political goals. Their efforts and activities were directed towards

from various Russian parties to take part in our discussions. When the State began to describe everything as 'political activity' it created a tense atmosphere and politicised our work."

## A Space for Dialogue – Arthouse Cinema or Social Concerns?

Gulya Sultanova:

"In order to organise the festival, one needs a great deal of enthusiasm and will-power. It also demands a great amount of strength to do this



the sphere of cinema, mobilising the cinema community, the wider public and the LGBT+Q community at one and the same time.

Manny de Guerre:

"We understand political activity as the struggle for power and we do not take part in that struggle – we are not a political party, after all. As an organisation we do not support any party. When some form of interaction with political parties was still possible we invited politicians

every year: to build a dialogue and discussion, after all, you need regularity. The Russian regime has been doing all it can to prevent any discussion of social issues, in the paranoid belief that any alternative and independent thought endangers its existence. Cultural policy in Russia has been aimed at 'cleansing' independent arenas."

If we do not create space for discussions and gatherings, however, we are fated to reproduce the redundant and outdated "heterosexual matrices", as philosopher Judith Butler has



termed them. Or to use a formula denoted by film-maker Kira Muratova in one of her interviews: “When Masha loves Sasha while he is gazing in another direction but all turns out well in the end, the odd one out has to die in a car crash”.<sup>5</sup>

Western LGBT festivals emerged as a part of the wave of human rights activities in the 1960s and 1970s, and the rise in activism that followed the 1969 Stonewall protests. They became important spaces for dialogue, where the representation and visibility of excluded groups was constantly a centre of attention (this concerned not just gender or sexuality, but issues of race, ethnicity, civil status, physical health, class and so on).

first is more significant, enjoys many advantages (financial, social and cultural) and is considered more authentic. Works that do not fall under the elusive category of art are marginalised. This seriously affects their status and prestige, not to mention reducing their access to finance, social stability and cultural significance.

The label “social” festival is especially dangerous in the Russian context where culture is methodically processed by the authorities, and such a simple act as a visit to an LGBT festival may become an act of civil courage.

Manny de Guerre:

“The political climate in Russia does not permit



Regrettably, these so-called identity-based festivals still arouse suspicion in Russia among traditional and status-oriented film festivals. The grounds for such attitudes were and remain the division of cinema output into arthouse and socially significant films.

This division reproduces a hierarchy in art with its division into high and low art forms, where the

the development of alternatives. The State is prepared to support only those who are not critical of socio-political processes or simply pass them over in silence. Many interesting projects do not know where to turn for finance. Over the past 15 years numerous significant initiatives have come to nothing in Russia. During that period people have forgotten how to improvise and find solutions; they have lost

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5. Grischuk A. Kira Muratova: « [Electronic resource] URL: <http://kp.ua/daily/190713/404604/> (reference date: August 13, 2017).



the habit of knowing what to do and how to behave in extreme situations.”

Gulya Sultanova:

“In Petersburg alone, we have seen how those who raised human rights issues (‘Open Your Eyes’, ‘32 May’) withdrew from the cinema landscape.”

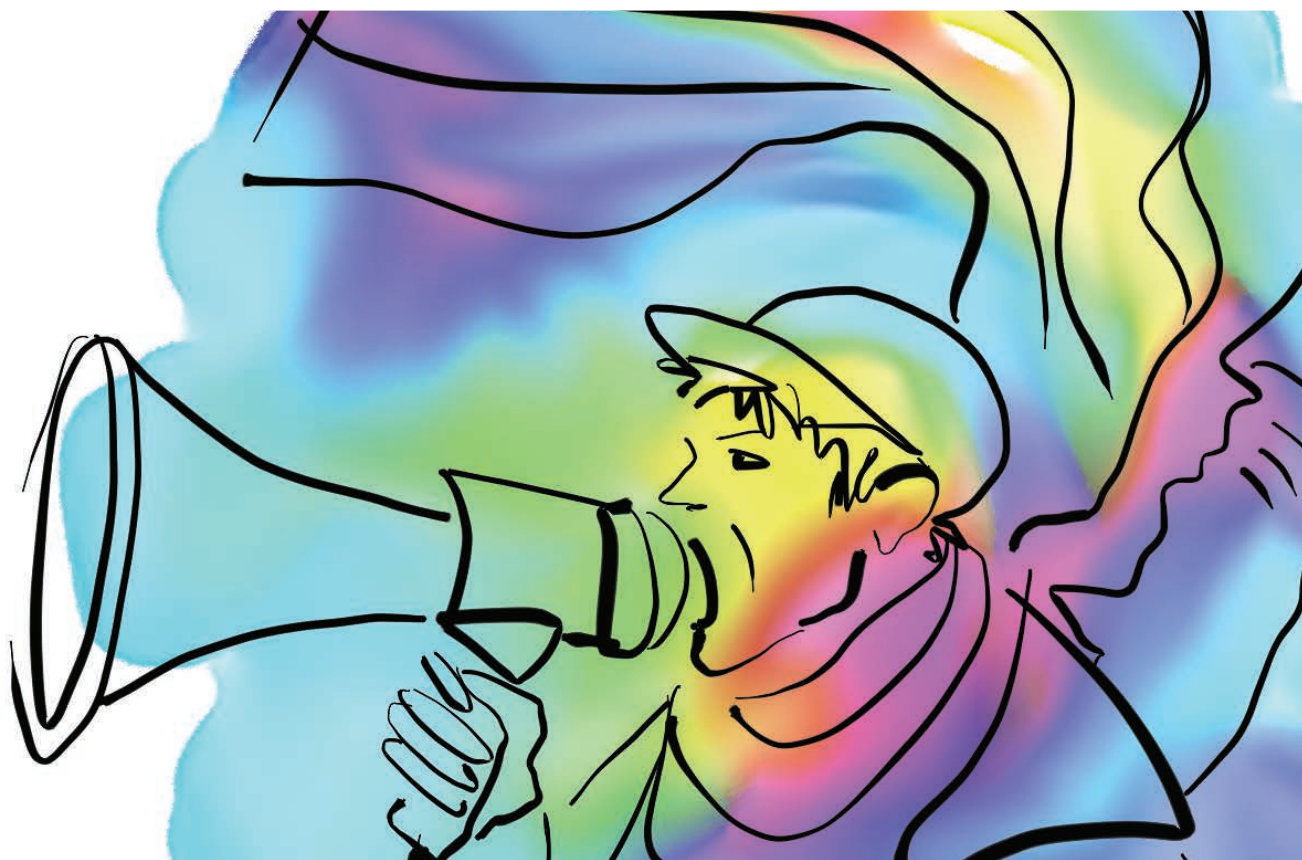
## A Festival as an Offensive Event

Many were opposed to the first Side by Side in 2008. A conservative society and the media were still not ready at the end of the 2000s to openly discuss issues of sexuality and gender; the film elite and festival establishment in Russia were similarly hostile.

the festival have since been promoted by official distribution channels: they include Xavier Dolan’s “I killed My Mother” and “Tom on the Farm” (Side by Side, 2012), Abdellatif Kechiche’s “Blue is the warmest Colour” (Side by Side, 2013), and Peter Greenaway’s “Eisenstein in Guanajato” (Side by Side, 2015).

Gulya Sultanova:

“We once encountered the following opinion from a Russian film critic: Side by Side was engaged in harmful activities by speculating on LGBT issues, no LGBT cinema as such existed, and Side by Side was worsening the situation since the critic’s acquaintances from the LGBT community would never attend a festival with such a title. This opinion was typical of unconscious negative attitudes to homosexuality: if LGBT people were at the centre of any narrative, this should not be indicated by a separate word. Such a dismissive



Side by Side is still regarded by many as an offensive or curious part of Petersburg’s cultural landscape although many of the films shown at

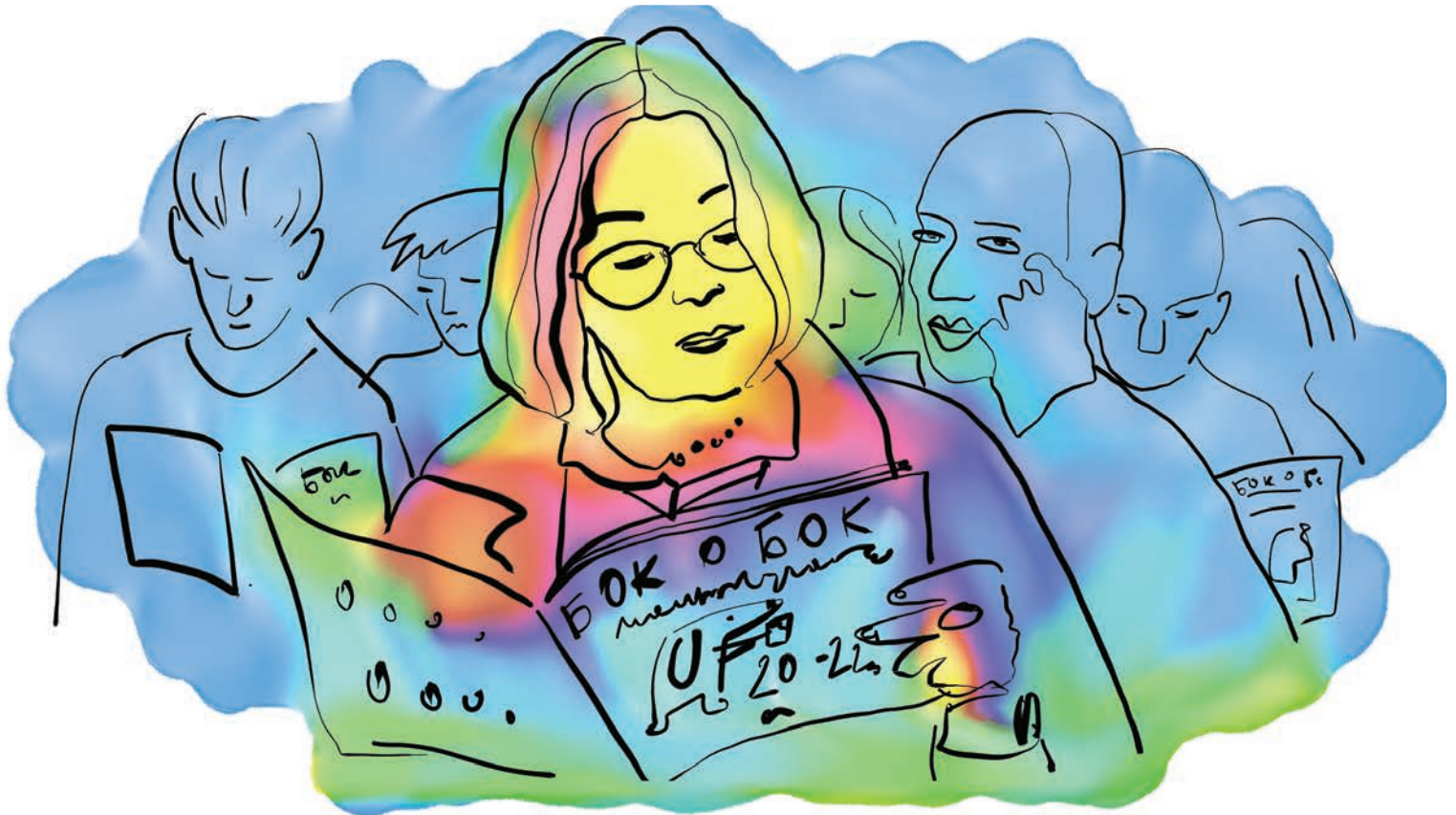
attitude to different identity-based film festivals can still be met in Russia.”



## Festival Programme: from Simplicity to the Complex, and Back Again

In the British director Andrew Haigh's film "Weekend" (Side by Side, 2012) two young gay men discuss how to speak about same-sex relationships in public. One of the protagonists has no fear of verbalising and

to a whole range of stereotypes to which the LGBT+Q community is also subject. The festival represents and preserves the history of LGBT+Q people, drawing parallels with the present and creating a continuous tradition. With the help of cinema and discussions on various subjects it advances towards more complex issues by starting with the "simple": how to come out, how to tell your parents, how parents should behave when their children come out, and so on. Ever since it appeared Side by Side has been held under slogans and themes that became



frankly discussing these relations and even sex ("Why can heterosexuals openly discuss their sexual behaviour and we can't?"); the other has difficulty in finding the words to describe his experience and inclinations and is not able to overcome "an inner shame that he is doing something improper, abnormal and deviant". Overcoming that silence, going public, and developing the habit of speaking about oneself and others becomes the leitmotiv of the entire film.

That is exactly what the Side by Side festival is working towards in its strategic approach to compiling its film programme. It shapes the community through the language of cinema, helping it to cope with its inner phobia against homosexuals, bisexuals and transsexuals, sex phobia towards oneself and others and

the leitmotiv of the festival programme and each year's discussions. In 2016, for instance, the slogan of the festival was "I Decide Who I Am." The discussions were about intersex and transgender people and their representation in the media; the life of disabled LGBT+Q people; the problems created in Russia by the failure to acknowledge the spread of HIV and the lack of preventative measures and education.

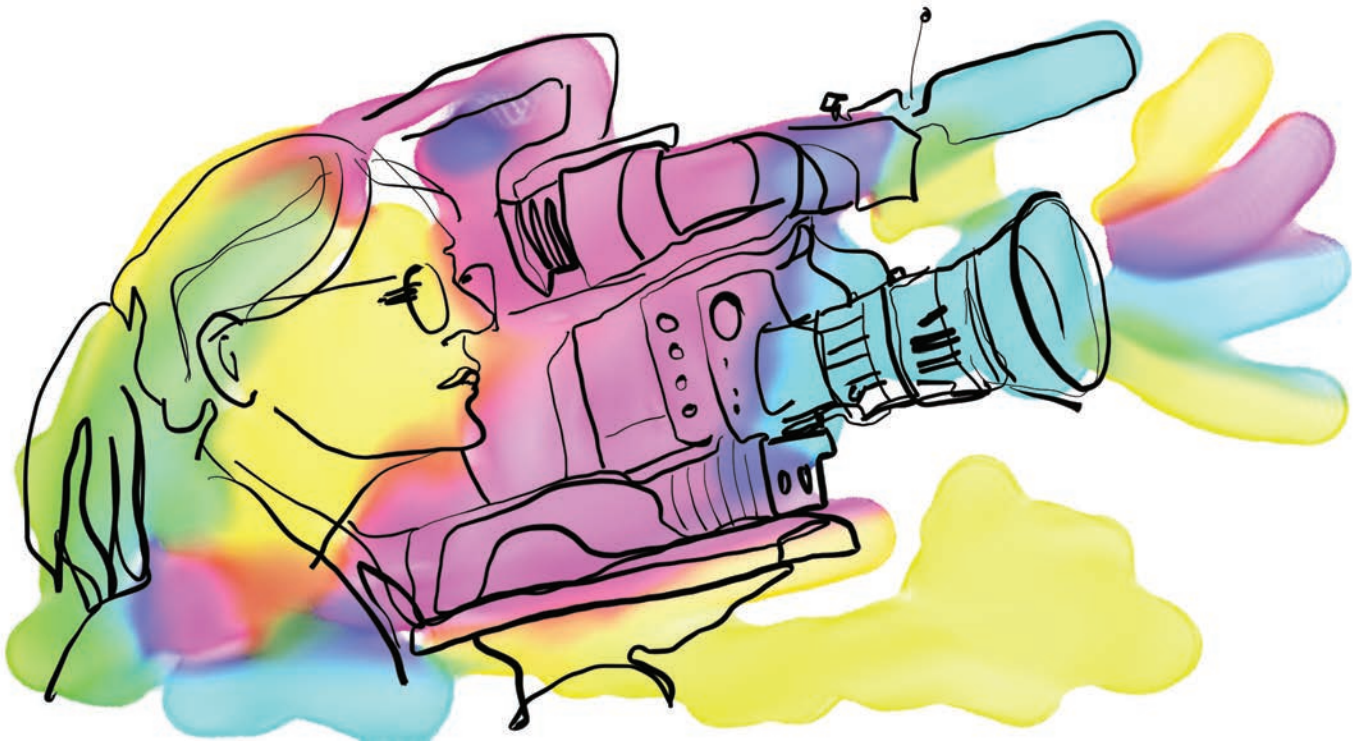
"Feel the Power of Cinema!" was the slogan for 2015. The festival embraced films on several themes. "The Pink Triangle and the Nazi Cure for Homosexuality" (Esteban & Jasper, 2014) and "Sounds from the Fog" (Klaus Stanjek, 2013) were about repression, concentration camps and the memory of such persecution in the Third Reich



and the USSR: they were shown as “Voices from the Past”. Other films were linked by the slogan “Becoming Self”. “I am Michael” (Justin Kelly, 2015), “Chambermaid Lynn” (Ingo Haeb, 2014), and “Gardenia: Before the Last Curtain Falls” (Thomas Wallner, 2014) told the story of the provocative and subversive processes involved in establishing and changing a personality, and the inner search for oneself and through reflection in others. Finally, “Wonder Women” brought together films about female characters and continued the feminist tradition of drawing attention to gender exclusion in the cinema (“Wonder Women!” Kristy Guevara-Flanagan, 2012). This was the first festival at which a collection of articles was published: The Power

## Where Did it all Come From?

In Nancy Kates 2014 film, “Regarding Susan Sontag”, Sontag says: “For me it is important that people have a historical understanding of what is happening to them”. Historical thinking, like critical self-reflexion, helps an individual to realise where he or she stands in a particular socio-political and cultural context and in the process of the society’s (and community’s) development – even when that totality tries to exclude the individual and define him or her as insignificant, depriving the individual of history, tradition and culture.



of Cinema: LGBTQ films that Changed the World is, to date, the only Russian publication devoted to a critical analysis of contemporary queer and LGBT film-making.

The restoration of historical events linked to the life of LGBT+Q people, the exposure of stereotypes and myths, the creation of documents about the present, and conceptualisation of traditions, etc, has formed the main trend guiding the festival’s strategy from the very beginning. The 2011 Side by Side festival was held under the slogan “We Have a History”.

Manny de Guerre:

“Unfortunately, we only have ten days at our festival during which we can show a small

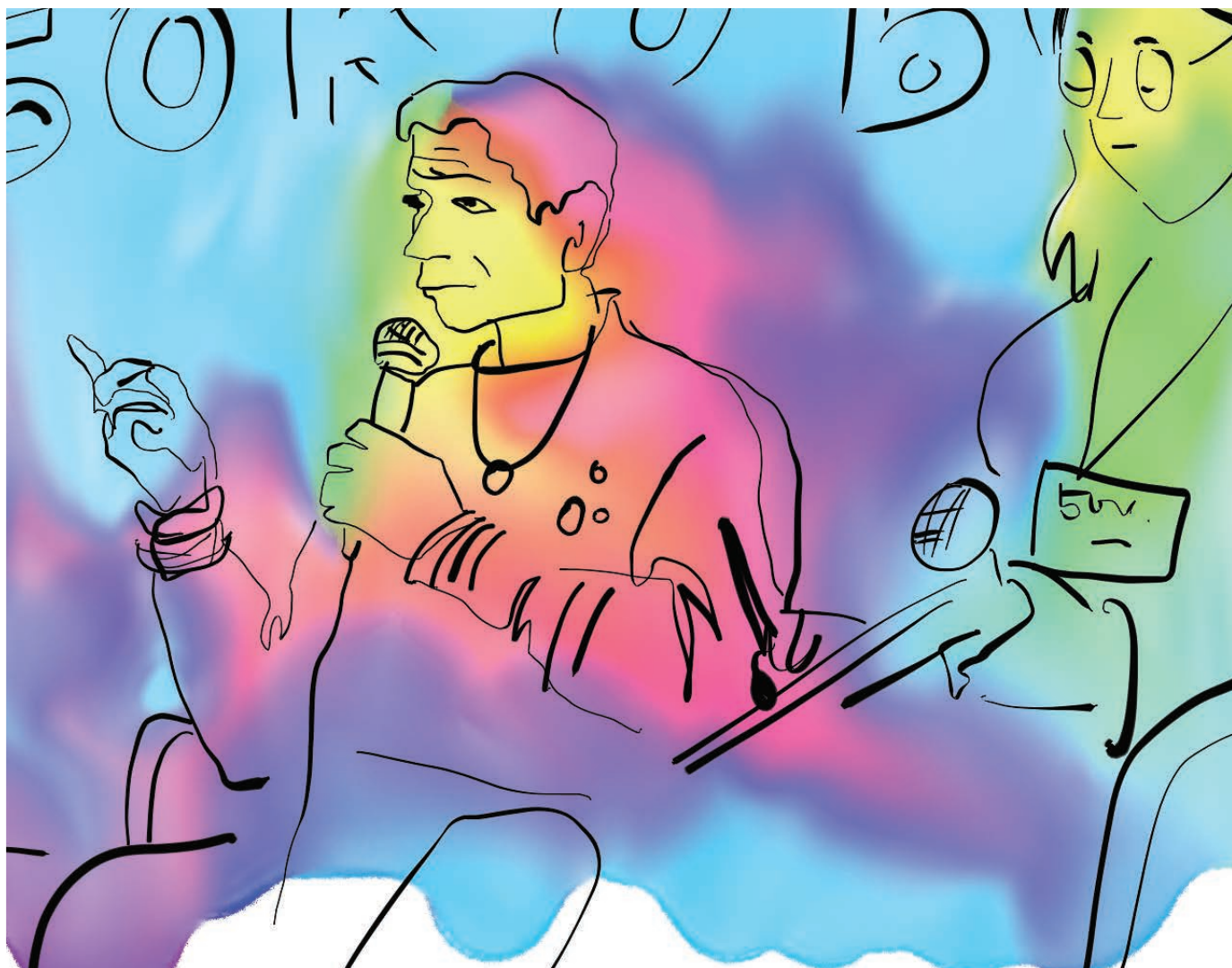


programme of 40-45 films. For comparison, even small Western festivals screen up to one hundred films over 4-5 days. They can show films simultaneously and widely advertise the event. So far that is impossible for us. We have to show many themes and work out how to discuss them with the audience.

It is important that each film should relate to the experience of the viewers. It is also important to maintain a balance in the programme: so that people can easily appreciate some films while others challenge their tastes and what they can accept, widening the limits of their perception. Overall, we are coping with this task. Undoubtedly, we could do much more, but because of limits on promotion, issues of security and so on, it's not been possible so far. Still, we try to present a variety of works and for a varied audience."

The Side by Side film festival is not just about films and discussions. The tradition of issuing new publications each year has become part of the festival's trade mark. The thematic range of these brochures is wide, from those that concern activism and educational activities to film studies. In 2014 a collection of LGBT comics, *How Much Queer Work*, was published. The only one of its kind in Russia, it brought together the most interesting graphic stories about queer people from all over the world, including Russia.

Side by Side not only educates its viewers and offers them information that is, at times, difficult to obtain: it also widens its audience beyond the time limits of the festival: the online Film of the Month project, LGBT cinema and Hot Topic create and maintain an interest among viewers and users of the Side by Side website in LGBT+Q themes between festivals.





## What Next?

Side by Side has existed for ten years, despite attempts to ban, sabotage or ignore the festival, and despite hostility and a lack of recognition. The festival continues to fight against what I term the “lobotomy” of modern Russian society, viz. an operation carried out by State institutions on those parts of the brain and the nervous system responsible for self-awareness and decision-making.

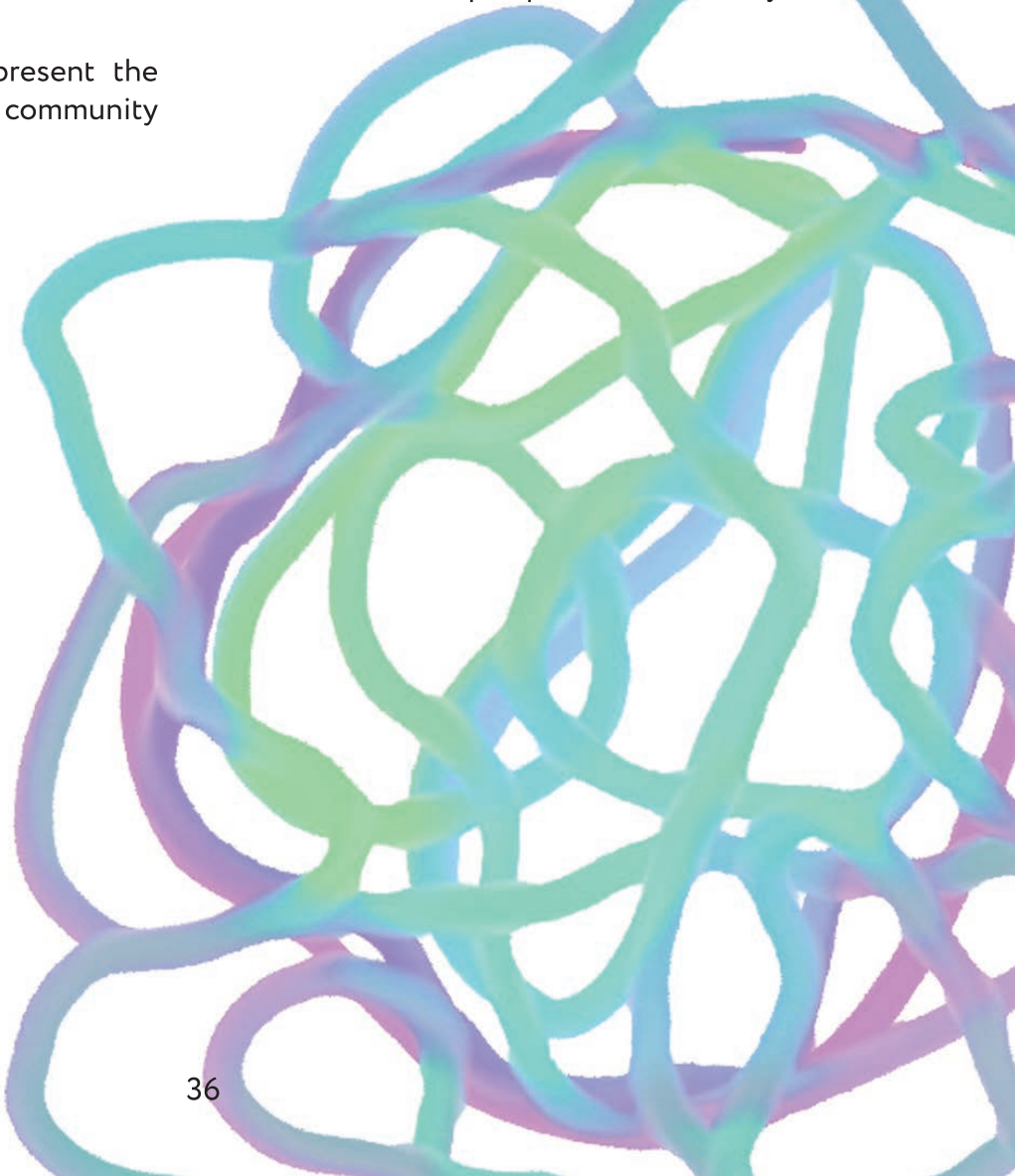
I would like to believe that Side by Side could attain stability, regularity and financial independence and that cooperation with cinemas and other public venues became dependable. I hope the audience for its events will grow and film professionals will take an interest in it; and that it can mobilise the LGBT+Q community in Russia. There can be no expectation, however, that the festival will become part of the contemporary film establishment in our country. That is the guarantee, in my view, of the festival’s continuing relevance, radicalism and role as an emancipatory life project.

In countries with a xenophobic present the culture and traditions of the LGBT+Q community

remain marginalised. It is not allowed to enter the mainstream and its representatives are not permitted to assimilate. We are constantly reminded of our “otherness”, like all “others” in conservative society.

But should we be trying to inhabit a house that is collapsing? Perhaps, it would be worth building our own home, taking a lead from our needs, capabilities and demands. Perhaps, we should rely on our own strengths to create an alternative queer space for counter-publicity where we can discuss strategies for resisting homophobia, transphobia, sexism, racism, and class and economic discrimination – reaching a consensus through discussion and argument.

As a space that has existed for ten years, the Side by Side film festival allows us to do those things publicly and openly for all people wherever their identity places them on the gender spectrum. This has been achieved on the frontier between recognition and denial, the boundary between failure and success, under threat of disruption, and shoulder to shoulder with all those who do not wish to accept a place in an alien system.







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## SIDE BY SIDE FILM FESTIVAL SOUVENIRS

Side by Side Film Festival is thrilled to present our wonderful rainbow souvenirs:

- STYLISH BADGES AND KEYRINGS
- HANDY PENS
- ECO T-SHIRTS AND BAGS
- UNIQUE MAGNETS AND STICKERS
- CHRISTMAS TREE DECORATIONS

Made especially for you, so for the rest of the year you can be surrounded by our souvenirs and remember Side by Side!

Buying our souvenirs, you make a valuable contribution to the development of the festival, helping us to be independent and strong. Your help is very important!

Buy souvenirs at festival events or online: shop! <http://shop.bok-o-bok.ru/>  
We offer worldwide delivery and you may pay by credit card (VISA, MasterCard), a variety of online payment systems or with cash at our events.









**SIDE BY SIDE**  
*international film festival*

**10 years of Side by Side LGBT Film Festival: Cinema,  
Struggle, Progress - Edited by Side by Side LGBT Film  
Festival.**

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